1:Ingrams G-5 (1934-35)1936 MM2 Hadhramaut MM2
Historical South Arabia ML 2

H 805

as a general rule only the Muhammadan calendar is used. As it is used in internal affairs of Government, it appears in this report. I left Aden for the Hadhramaut on 29th October 1934, which is equivalent to 20th Rajab, 1353, and returned on 1st January, 1935, or 26th Ramadhan, 1353.

H 805 177

In Mukalla and Shihr the time is officially considered to be half-an-hour in advance of Aden, and is announced by the beating of gongs, somewhat erratically it must be confessed, at police posts. This is a familiar kind of public clock to those who know East Africa. The hours are marked in these towns in the European way, but in the interior the Arab reckoning is followed, and the day ends at sunset which is 12 o'clock. Thus our Wednesday night is the " night of Thursday " and 7 p.m. or 7 a.m. is one o'clock. It is curious that in most other parts of the Protectorate the Arabs have adopted the European reckoning of the hours, learnt of course from Aden.

CHAPTER II.

HISTORY IN INSCRIPTION AND TRADITION.

1. The Early History of the Hadhramaut.

SA 127

" What a famous man believes as to his remote ancestral origins is often of more import than the dry, literal truth." With these words a great biographer began his biography of a great man. They apply perhaps with almost equal force to a country. What the people believe of their early history is often more important in the shaping of their future history than the forgotten truth. Certainly it has seemed so to me with the history of the Hadhramaut. For this reason I have summarized in some detail the traditional, and often orthodox, account of its origins, continuing it in one narrative to modern times, and leaving it to the reader to decide at which point he cares to accept it as a record of actual happening.

I propose to preface to the narrative a short summary of the history of the country, as far as it has been gleaned to date, from the South Arabian, commonly called Himyaritic, inscriptions. Before these inscriptions, of which comparatively few have as yet been published, were discovered and deciphered, knowledge of ancient South Arabian history was derived from a few scripture texts and some treasured references in Greek and Latin authors. Apart from this, there were only Arab sources. The witness of the monuments and modern exploration have abundantly confirmed the former and seriously impeached the latter.

SA 101 438

The amount of information to be gleaned from the classical geographers can be written in a very few lines. Strabo, after mentioning the Sabaeans and the Katabanaeans, says " lastly furthest to the east are the Chatramotitae, having the city of Sabata." He also says " Kattabania produces incense, but Chatramotitis myrrh." Theophrastus in his *History of Plants* says

643 "If the representative disobeys the ruler, or shows any opposition, or does not maintain justice and oppresses the people, or gives no account of his administration, the ruler may dismiss him and appoint another in his place. If the ruler wishes to give him another appointment and does not desire that he should act as a representative he may be discharged and another appointed in his stead. The ruler is at liberty to appoint or dismiss whom he likes from the cities.

"The ruler must provide his successors, their sons and relatives, with an adequate allowance of food, clothing, riding animals, etc., and he must provide a settled allowance of food, clothing, etc., on the sons of the sons of his brother 'Umar bin 'Awadh al Qu'aiti, and on his descendants from generation to generation; also on the sons of the sons of Ghalib and descendants from generation to generation. He must also provide for those living in the ports of Shihr and Mukalla and their dependencies, or in the Hadhramaut, Shibam, and Haura, and for their descendants from generation to generation, and consider them as his sons.

"Every ruler who reigns over the ports of Shihr or Mukalla and their dependencies, as well as Shibam, Hadhramaut, etc., should provide such an allowance as is possible to all those related to our late father, 'Umar bin 'Awadh, and the sons of their sons who reside at Shihr or Mukalla and their dependencies, Hadhramaut, or Shibam, provided they are under his command, and obey, comply, and submit to him and are his supporters and assistants.

"If the ruler becomes insane, or be a minor his successor should act on his behalf until his recovery or until he is of age. This is all that should be followed."

[648] It does not appear that British approval was given to this will, nor indeed is it clear that it was required, though the Government had apparently already intervened in questions of the succession. It will be seen that the will in effect laid down a constitution for the Qu'aiti state, though it is not in practice being followed at the present day, and that the ordinary methods of election of a Sultan do not apply.

643 171 'Umar bin 'Awadh could never have founded the present Qu'aiti dynasty if he had remained in the Hadhramaut. The fortunes of that dynasty were laid in India, and ever since 'Umar took service under the Nizam of Hyderabad and made his name and fortune in that service, the connection with Hyderabad has been maintained. His descendants are hereditary Jemadars in the Nizam's forces, but the connection with India became more than one of service in a foreign army for several members of the family married Indian ladies, so that there is now much Indian blood in the family. Apart from the fact that they consider their Hadhramaut possessions as a private estate, they have other private estates which in his will

1 [i.e., of 'Umar bin Awadh al Qu'aiti, founder of the Qu'aiti dynasty; see pp. 80-82, category 643 -- Analyst]

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Sultan 'Awadh dealt with on the same footing as those of the Hadhramaut. 643 171

Although the Indian connection is not a popular one with the indigenous inhabitants of the Hadhramaut, the dominant Yafa'i section of the population finds no objection to it, and it has in fact been the means of the introduction of a more advanced system of Government than any to be found elsewhere in the Protectorate, with the possible exception of Lahej where the enlightened rule of the 'Abdali dynasty again owes much to external influence, namely, to its close proximity to Aden. It has already been sufficiently indicated that Sultan 'Umar and his brother have been largely responsible for many of these improvements. After travelling in the western part of the Protectorate the contrast between the conditions in the Lower Yemen and those in the Hadhramaut are indeed remarkable. I do not think that anywhere else in the Protectorate the power of one authority is to be found extended over such a large area of country. There is a more than embryonic show of good order and organized Government in Qu'aiti territory on the coast, in the Mukalla and Shihr provinces, and up through the Du'an province to the Shibam province. This much I have seen with my own eyes and have observed the close contact between Provincial and Central Governments. From all accounts the condition is the same in the Hajr province. By his system of political arrangements with the tribes in and around Qu'aiti territory the Sultan has done much to make travel secure and easy. He has an army and police force in which discipline and administration are not lacking. 642 185

Apart from this comparatively satisfactory policing of the country, there is a growing tendency to promote educational and other social services in the Qu'aiti dominions, especially in Mukalla and Shihr, and there is in those parts a very colourable imitation of the machinery of western Government.

Although the rule over the Hadhramaut has thus been influenced to a large extent by Indian ideas, and although excessive Indianisation is unpopular with the pure Hadhramaut elements, nevertheless the administration escapes a great deal of unpopularity by its employment of local Arabs and slaves throughout the interior of the country. Even in the Kathīri camp I found that Sultan 'Umar was personally popular, and during his tour through the country he was very well received. 642 177 186 643

The interior of the Qu'aiti territory is now fast catching up with the coast in its connection with the outside world. Recent years have seen far more visitors enter the interior then ever before and they are universally well received. In addition there are connections in the Shibam province with the East Indies, and in the Du'an province with Egypt, Sudan, and Abyssinia. Everywhere there are connections with East Africa, and these are extensive among the Tamimis where I found some indication of a desire for settled administration. [609]

3:Smith J-3 (no date)1953 MM2 Hadhramaut MM2

lar to that of the old Non-Federated Malay States, though the sultan retains full civil and criminal jurisdiction over his own subjects. But, as in the case of the Malay rulers, the Kathiri sultan is treaty bound to accept the counsel of the British Resident Adviser in all matters save those affecting Muslim tradition or custom. Also, the state is prohibited from entering into correspondence with any foreign government or any other Aden Protectorate state without approval of the British government. In return for these pledges, Great Britain has undertaken full responsibility for the defense of the state and for the maintenance of the sultan's paramountcy over his own tribes.

That both internal and external characteristics of the Kathiri State should borrow heavily from existing institutions in Malaya is not surprising, since for many generations extensive social and commercial ties have bound these two widely separated regions

TABLE OF STATISTICS, STATES OF THE ADEN PROTECTORATE

State	Title of ruler	Population	Area in sq. miles	Annual revenue	Police	Salute
Qu'aiti (Mukalla) ..	H.H. the Sultan of	197,000	30,000	Rs 27,50,078	Unlisted	11 guns
Kathiri (Seiyun) ...	Sultan of	60,000	6,000	Rs 4,80,000	Unlisted	9 guns
Wahidi (Balhaf)	Sultan of	25,000	5,000	Rs 1,02,448	Unlisted	None
Mahri (Socotra & Qishn)	Sultan of	22,000	13,000	Unlisted	Unlisted	9 guns
Haura	Shaykh of	300	Unlisted	Unlisted	Unlisted	None
'Irqa	Shaykh of	350	Unlisted	Unlisted	Unlisted	None
Abdali (Lahej)	H.H. the Sultan of	41,400	4,500	Unlisted	380	11 guns
Fadhli (Shuqra)	Sultan of	25,000	2,500	Rs 4,17,697	120	9 guns
Amiri (Dhala)	Amir of	27,000	1,050	Rs 1,50,000	75	9 guns
Lower Yafa'i (Al Qara)	Sultan of	23,000	700	Rs 1,65,000	30	9 guns
Upper Yafa'i (Mahjaba)	Sultan of	89,000	900	Unlisted	Unlisted	None
Lower 'Aulaqi (Ahwar)	Sultan of	12,000	2,500	Rs 49,000	40	None
Upper 'Aulaqi (Nisab)	Sultan of	53,000	1,800	Unlisted	Unlisted	None
Beihan (Beihan Qasb)	Amir of	13,000	4,000	Unlisted	40	None
Audhali (Lodar)	Sultan of	10,000	1,000	Unlisted	30	None
Haushabi (Museimir)	Sultan of	10,000	350	Unlisted	29	None
Alawi (Al Qash'a) ..	Shaykh of	1,200	89	Unlisted	Unlisted	None
Aqrabi (Bir Ahmed).	Shaykh of	2,000	101	Unlisted	Unlisted	None

Area & population figures from: *Columbia Lippincott Gazeteer of the World*, 1952.
Revenue & police figures from: *Aden Colonial Report*, 1949 & 1950.
Data on gun salutes from: W. H. Ingrams in conversation with the author.

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together. Kathiri economy is almost wholly dependent on funds remitted to Seiyun and Terim from extensive Far East business holdings of great Kathiri families like the House of al-Kaf. Over a century ago, branches of these families emigrated to Singapore and Java in search of happier livelihoods than those provided in their own infertile homeland. Today, vast blocks of property in metropolitan Singapore and Jakarta are held by scions of these early Hadhrami entrepreneurs. Estimated revenue from such holdings has been put at $2,500,000 yearly.*

East Indian influences are by no means solely fiscal. Malay is virtually the court language at Seiyun and certainly the common tongue among the educated classes. The routine dress of a Kathiri gentleman is a high-collared tunic reminiscent of the Indian *sherwani* and worn over a sarong.

The most casual survey of this unlikely country would be incomplete without mention of that extraordinary old patriarch, Seyyed Sir Bubakr al-Kaf, K. B. E., present head of the al-Kaf family. If a whole country can be said to live under the shadow of one man's private charities, the Kathiri State is it, with Sir Bubakr the personification of the seignioral patron. Though in his seventies, he is still the dominating personality of the Hadhramaut and his millions the source of much of its prosperity. In 1937, he built the first motorable road from Shihr, on the Hadhramaut coast inland to Terim, a distance of a hundred miles, thus providing convenient egress over a route previously negotiable only by camel and requiring many days travel time. Today, Aden Airways Ltd., operates a regular plane service between Aden Colony and Hauta, in Kathiri territory. In addition, Sir Bubakr is responsible for much of the state's urban electrification, many of its medical services, schools and, yes, even cinemas. It is in large measure due to his efforts that the Kathiri State of Hadhramaut stands today on the threshold of the twentieth century.

* W. H. Ingrams, *Report on the Social, Economic and Political Conditions in the Hadhramaut.* London: Colonial Office, 1936.

ARAB AND SWAHILI DANCES AND CEREMONIES.

By R. Skene.

The Razha Dance.

535 The Razha was originally a war dance practised by the Arabs in Arabia prior to
171 starting out on a raid. It originated at Manga in Muscat, and is danced with naked
702 swords, the object being to get the muscles of the sword arm into training. The
562 Hatharmut or Hadramaut Arabs also dance it, but use daggers instead of swords.

The dancers, who of course are all men, stand in two rows facing each other, or in one row. They advance slowly a few inches at each step, keeping time to the drumming. The sword is held perpendicularly in the right hand, the fore-arm being at a right angle with the body. While holding the hilt of the sword in a perfect balance between the thumb and the first and second fingers, the base of the hilt is given a smart blow with the wrist so as to make the blade of the sword quiver. Being highly polished and made of fine supple steel, the quivering blade reflects the light in a most effective manner. This can only be done with the long straight double-edged sword of Southern Arabia and not with the scimitar-like blade used further north, owing to the thickness of the latter weapon.

535 The music for the Razha dance is supplied by a drum called a *chapuo*,
534 cylindrical in shape, covered with goat skin on both ends. It is about eighteen inches long by eight in diameter, and is played on both ends with the hands, while hung across the waist of the drummer by a cord round the neck. A bass drum is also used, called a *vumi* of the same shape as the *chapuo*, but larger, being two to three feet long and fifteen inches in diameter. It is beaten in the same manner as the *chapuo*.

Anyone who knows how to dance can join in. No refreshments are served.

The Sheebwani Dance.

535 This is danced by the Arabs of Mkelle or Makulla, without any weapons, and by
562 men only, who attend by invitation. It usually takes place at a wedding festival, in
585 which case food and coffee are served round, or at any other general rejoicing. The dancers stand in two lines facing each other about eight or ten paces apart. They bend the knee and bow the body slightly forward to each other in unison and in time to the beating of the drums. They also sing a chorus song and keep time by clapping their hands together.

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535 171 The dance itself resembles the Arab Razha dance, the men standing in a row and jerking sticks in the same manner that the Arabs jerk their swords, one of which may sometimes be seen in the hand of a Swahili dancer of the Chama.

536 534 517 The orchestra consists of a *vumi* drum, a *chapuo* drum, a pair of cymbals or *vitasa*, a *zumari* or clarionet, all of which are described above (see Razha dance, Shebwani dance and Sherha dance), also a tambourine called a *tari* or *pari*. This is sometimes ornamented with loose brass discs that jingle together, as in the Spanish tambourine. The goat-skin is pegged to the wooden frame and is tightened by stuffing a more or less thick cord between the skin and the frame.

The Chama is usually danced in a public place and no invitation is necessary. Anyone may join in who feels so inclined. No refreshments are served nowadays in the Malindi District at a Chama dance, which has no mystical significance.

THE SHANGWI DANCE.

535 562 578 554 The dance is identical with the Chama and is danced by the winning faction in the Chama competition, which is judged by the "*wazee wa Ngoma*," or elders of the dance, men who are accustomed to take the lead in dances, in other words "masters of the ceremonies." The winning faction proceed to the house of the organizer of the opposition dance and dance the Shangwi in front of it. He is supposed to take this as a compliment, and passes round a scent bottle and sometimes takes part in the dancing himself. The Shangwi has no mystical significance and is usually danced at night with the same orchestra as for the Chama.

NGOMA YA FIMBO. (Walking-stick dance.)

535 585 852 562 The Ngoma Ya Fimbo is danced at Swahili wedding feasts, and at Swahili circumcision feasts. The dancers, all men, assemble by invitation and form a ring in the open near the house of the host, all carrying sticks, hence the name of the dance. While those in the ring balance themselves slowly and rhythmically from one foot to the other, two of their number go into the centre and make passes at each other with their sticks as if they were swords, in time to the drumming. After a few minutes of this, another pair go into the centre of the circle and perform in the same manner while the first two retire, and so on to the end of the dance, which usually takes place by day.

535 534 Cigarettes and betel nuts are passed round to the dancers. The music is supplied by *vumi* and *chapuo* drums described above (see Razha dance) by *vitasa* or cymbals (see Shebwani dance), and by a *zumari* or clarionet (see Sherha dance). In a temporary pavilion of palm-thatch erected close by, a number of young slave women generally stand holding buffalo horns in their left hands, which they strike with small sticks in time to the drumming.

This dance has no mystic significance and is merely a form of rejoicing.

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The Mwaribe Dance.

A dance for women only, which takes place indoors if danced by free women, and out of doors if the dancers are slaves. The women stand in a circle singing songs and clapping their hands in time to a triangle described above (see Shebwani dance). One dancer then advances, executing various fancy steps, towards another dancer in front of whom she stamps her foot and then retires, still executing fancy steps, to her place in the ring. The person in front of whom the first dancer stamped her foot then advances from her place in the ring in the same manner as the first dancer and stamps her foot in front of a third, who comes out in her turn, and so on. 535 562 567

The songs are led by one of the women, who sings the solo while the remainder join in the chorus. No drums are used. 535 585 796

This dance often takes place at wedding festivals when betel nut and cigarettes are handed round with tea. Then towards the end of the entertainment meat and rice are eaten. It may also be danced on the occasion of other rejoicings, the special time of year for having it being the first week of the North-east monsoon, that is, in November and December.

This Mwaribe dance has no mystic meaning.

The Mwasha Dance.

This is also a woman's dance and is of Bajuni origin, its introduction to the Malindi District from Witu having begun about four years ago. If the dancers are free women they dance indoors; if they are slaves the dance takes place in the open, but always by invitation. 535 562 171 567

The guests line up in two or three rows, one behind the other, and move forward slowly an inch or two at each step, while they jerk their chins forward and move their shoulders in time to the drums. When the front row gets up to the wall of the room, or to the limits of the dancing-floor, all the dancers face about and move slowly as before in the opposite direction, the front row becoming the back one.

If it takes place indoors, no men are allowed to be present except the orchestra, consisting of the performers on a *vumi* described above (see Razha dance) on a tari or tambourine (see Chama dance), and on a *zumari* or clarionet (see Sherha dance). 535 562 534

This dance, which has an undoubted touch of savagery about it, may perhaps be derived from the Somalis, and tends to work the dancers up into a nervous state. It is often danced in competition with another dance faction. No refreshments are served. 535 171 578

It has no mystic significance and appears to be indulged in when the general physical condition of the performers calls for a nervous outlet of some sort.

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THE DANDARO DANCE.

535 567 562 This is rarely if ever danced by free men, and is considered essentially a slaves dance. In a convenient open space, men and women stand in a circle facing inwards, the drums being in the middle. The men stand together, occupying one part of the circle and the women the other. The dancers place the right hand on the left shoulder and the left hand under the right elbow, and in this position they bend the knees slightly and sway the body in time to the music while progressing very slowly sideways round the circle to the right. A *zumari* or clarionet described above (see Sherha dance) plays the tune to which the dancers sing the words of a song, or rather a chorus repeated over and over again at short intervals which are filled by the clarionet solo. The accompanying drums consist of a *vumi* and a *chapuo* (see Razha dance), also a *kurugo* drum, about two feet high and ten inches in diameter, with a goat-skin on one end only which is beaten with a stick, the drum resting on the ground in an upright position.

535 534

The Dandaro may be danced during the daytime as well as at night. Occasionally food may be cooked and partaken of towards the end of the dance. In the larger townships no invitation is necessary, and anybody may join in.

THE KI-NYASA DANCE.

535 171 567 562 As its name indicates, this dance is an importation from Nyasaland, introduced first to Zanzibar and then to the coast of the mainland by slaves captured in Nyasaland and brought here by the Arabs. Consequently it is a dance practised only by slaves and people of humble origin.

It is danced in the open either by day or by night. Men and women, arranged in no special order as to sex, form a circle standing one behind the other and go round in a direction opposite to the hands of a clock, moving in quick time but taking very short steps and bending the knee considerably at each step. The arms are held in the position of a person running, that is to say with the elbow bent and the forearm at right angles to the body, which is bent slightly forward. Some of the dancers jerk their shoulders up and down occasionally. The leader of the dance sings a solo and the others take up the chorus. The men wear a string of small iron bells known as *njuga* strung round their knees, and stamp their foot at each step so as to make them jingle.

535 534 782 One large drum is used, called a *msondo*, and fashioned somewhat after the drum of the Washambala. It is rather a high-toned drum in spite of its size, which is about six feet in length and twelve to fifteen inches in diameter. One end only is covered with goat-skin, struck with the player's hands. The open end of the drum rests on the ground while the drummer stands astride the other end which is supported by a cloth round his waist, and he plays it in that position. This dance has no mystical meaning, and is merely an expression of a superabundance of animal spirits which

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The names of the *fundis* now practising in Malindi are as follows :— 776 756

Mohamed bin Mhaji
Make Chocho
Habiba wa Jora
Biasha wa Ali
Shaibu wa Saburi
Fundi Ali
Fundi Matano
Said wa Famao
Hussein (a police constable)
Kiranja Mhaji
Mwalim Kai

When a *fundi* has recognised a *pepo* as one of his own, and when the bargain as to the fees to be paid has been made, he sends round to all the other *fundis* and invites them to witness his efforts to exorcise the *pepo*.

New clothes must be bought for the *pepo* in all cases, and they are worn by the patient in the manner of the tribe to which the *pepo* belongs.

The following are detailed descriptions of the procedure followed in exorcising the various kinds of *pepo* who are believed to seize people in Malindi :— 776 756 782 757 171

PEPO YA KI-GALLA.

On being called to see a sick person the *fundi* examines the patient and decides whether he is suffering from *pepo* or not. As a rule the decision is in the affirmative. He then orders a "*sadaka*" or sacrifice of food to be made. This varies according to circumstances of the patient and his relations, but it usually consists of boiled rice and goats' meat or fowl. The relations and friends of the sick person partake of this, as well as the *fundi* and his drummers. But before the meal begins, a *mwalim* or person versed in the prayers of the Koran is called in and the *fathiha—Illa hathrati el habibi Muhamad Nabbi al mustafa* is read over three times. Both prayers and feast take place just outside the house of the patient. But the women remain inside, and the food is taken in to them.

The *fundi* then goes and gets the native medicine necessary to make the *pepo* come into the head of the patient, and state what it wants as propitiation in order to induce it to leave the body of the patient. The medicine used consists of the leaves and small roots of certain trees to be found in the bush. The special kinds of trees used are professional secrets of the *fundis*, each of whom has his own prescription. Certain kinds of sea-weed gathered from coral rocks at low water are sometimes used, and these together with the roots and leaves are pounded together so as to form a paste which is mixed with water and placed in a pot to boil over a fire in the sick-room. The patient is then made to sit on a stool or native bed

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776 756 782 over the pot, or as close as possible, and is entirely covered over with a sheet so as to receive all the vapour from the pot and the heat from the fire.

757 171 While this primitive method of giving a Turkish bath is being carried out, the *fundi* chants an appropriate song of praise to the *pepo*, and the women, if they know the song, join in and clap their hands in time to the tune. This ceremony takes place soon after sunrise, at mid-day, and in the evening from about 7 p.m. to 8.30 or 9 p.m., each session lasting about an hour to an hour and a half, more or less. After each session the *fundi* questions the *pepo* to ascertain what *pepo* he has to deal with and what propitiation it requires, but the *pepo* may refuse to speak at once, and the same ceremonial is repeated every day up to seven days. If by that time the *pepo* has not spoken, the *fundi* usually comes to the conclusion that the *pepo* in question is not one of his clientele, and he suggests that some other *fundi* be called in.

If, however, success is attained in making the *pepo* speak through the lips of the patient, which is very often the case owing to leading questions being asked by the *fundi*, and perhaps to a certain amount of mental ascendancy on his part, to which a hypnotic element may not be foreign, arrangements are then made to fulfil the desires of the *pepo*, which invariably take the form of an *ngoma* or dance repeated [illegible] day for seven days, with or without a *pepo* feast, and a male goat to be ridden by the *pepo* on the last day of the dance.

776 535 756 171 Before the dancing begins, new clothes are bought for the *pepo*, and the patient puts them on. If the latter is a man, a white cloth is tied round his chest and hangs down to his feet and another white cloth is put over the head and shoulders in such a manner as to leave only the face visible, the head and neck being covered. A pair of white cotton trousers tight at the ankle are also worn. If the patient is a woman the same clothes are worn, but the first-mentioned cloth is tied round her waist, and not round the chest as in the case of the man.

Guests are invited, both men and women, but the majority of the dancers at an *ngoma ya pepo* are women. The latter are the only ones allowed to enter the sick room, except the *fundi* and his drummers, and one or two male guests by request of the relations of the patient. The *fundi* and his drummers may also sit in the *ukumbi*, or entrance to the house, according to the wishes of the relations.

The dancing begins at eight or nine o'clock in the morning and lasts for two or three hours, or until the patient, impelled by the *pepo*, lifts his hands as a sign of having had enough for the time being. A second session takes place the same day from about 6 p.m. till 9 p.m., and so on every day till the seventh day.

535 755 171 *Pepo ya ki-galla* generally begins to take part in the dancing on the third day of the dance. The patient, while still seated, begins to jerk his shoulders backwards and forwards and up and down, in time to the drumming. Then he gradually rises from his seat. A fly-switch, made from the tail of any wild animal which could be used for the purpose is placed in one hand, and a small calabash filled with leaves

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supposed to have medicinal properties is placed in the other. A string of oval iron bells (*njuga*) with a pebble inside is tied just below his right knee, and he then shuffles forward alone, dragging his feet. He takes up his position between the two lines of dancers, one at each end of the room, and shuffles backwards and forwards between the two lines of dancers while waving the fly-switch and the calabash, and still jerking his shoulders as described above. The two lines of dancers move their shoulders in the same manner, but remain in the same place.

These proceedings are repeated twice a day, morning and evening, until the evening of the seventh day, when the session is prolonged through the night well on into the next day, sometimes even until mid-day.

During the last dance, the cloth over the head of the patient is allowed to drop on to his shoulders, and another white cloth is put on his head and is kept on by a cord being wound round the temples after the manner of the Beduins.

If the *pepo* has required the production of a goat amongst other things to be done for his propitiation, a male goat is now produced and brought to the door of the house. The patient comes out and strokes the goat, passing his right hand three times from its head along its back to its tail. He then gets astride of it and pretends to ride it like a horse, jumping up and down, and jerking his shoulders as before in time to the drumming.

If at any time the *pepo* calls for food, a small piece of bread is produced, on which is placed a speck of ambergris and musk, and it is then placed in the mouth of the patient, who eats it. A few raisins are also given, and a lump or two of sugar candy.

After the patient has got tired of riding the goat, the *fundi* asks the *pepo* in the presence of the assembled guests if he has received all he had asked for. The *pepo* says "yes." The *fundi* then asks him if he will ever seize the patient again, to which the *pepo* replies, "I will not seize him again," and thereupon he is considered to have taken his departure, and the patient goes to bed to sleep off his fatigue, and awakes later to find himself quite cured.

There are about fifty propitiatory songs for the *pepo ya ki-galla* known in Malindi.

The names of some of the *pepo ya ki-galla* who are believed to possess people in Malindi are as follows:—Guyo, Barsa, Godana, and Galgalo. All these are common Galla names.

The drums used are two *Vumi* drums, one *Chapuo* drum, and *Vitasa* cymbals, all described in the Shebwani dance.

PEPO YA KI-SANYE.

The ceremonies and medicines used to cast out a *pepo* of the Sanye tribe are exactly similar to those used in connection with a *pepo* of the Galla tribe. The only difference is that the pepo speaks the Sanye language through the medium

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of the patient, and the propitiatory songs are also in the Sanye language, although Galla songs may also be sung effectively.

The names of the *pepo ya ki-sanye* who are believed to frequent Malindi are merely common Sanye names.

The same drums and cymbals are used as in the *pepo ya ki-galla*.

1 PEPO YA KI-SHAKINI.

The people of Malindi do not know here where the Shakini country is. They tell one vaguely that it is *mbarani mbali sana*, that is somewhere in the distant interior of Africa. The Shakini language is said to be understood by the Zigula people. The *pepo ya ki-shakini* is thought to have been introduced to Malindi by slaves brought from the interior, but very little is known of its origin.

The ceremonies which take place at the casting out of a *pepo ya ki-shakini* are exactly the same as those of the *pepo ya ki-galla*; the roots and leaves which make up the ingredients of the medicine used to make the *pepo* speak are, however, different, but the medicine is applied in the same way, that is by means of a Turkish bath.

The clothes worn by the patient when the dancing begins are similar to those worn by a person possessed of a *pepo ya ki-galla*, only the clothes are made of a dark blue cotton (*kaniki*) instead of white cotton (*amerikani*). The trousers worn may be made of blue cotton cloth or red cotton cloth (*bendera*). On the last day of the dance the white cloth worn on the head of the patient suffering from *pepo ya ki-galla* is replaced by a red or blue cloth secured on the head in the same way, by a cord bound round the temples. Formerly, when colobus monkey skins were obtainable, the head-dress consisted of a conical hat made from these skins, about a foot to fifteen inches high, in the shape of a dunce's cap with a peak to it in front, and the monkey's handsome tail hanging down behind. A leather breast-plate and back-plate connected by straps that hang over the shoulders are also worn as an ornament, being profusely decorated with beads and kauri shells. This is called a *torosi* (a Ki-rima word), and is worn on the last day of the dance.

The dancers of the *pepo ya ki-shakini* form a circle, one behind the other, and move round and round with short jerky steps in a direction opposite to that of the hands of a clock, and stamp their feet in time to the drums. They move the upper part of the body by alternatively throwing the chest forward and the shoulders back and then the shoulders forward and the chest in. The patient dances along with the others, and waves a fly-switch made from the tail of a mule or giraffe.

The *pepo* of the Shakini tribe are believed to be very fond of tembo, and the patient is given frequent libations of this drink. But he cannot tolerate the smell of mutton, and all cooking of this meat must be done at a distance while the patient is possessed of this *jin*.

On the last day of the dance a male goat may be produced if the

1 [SEE NOTE ON P. 434 — ANALYST.]

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pepo so desires, and the same ceremony is gone through as for the *pepo ya ki-galla*.

The songs of praise of the *pepo* [illegible] sung in Malindi amount to about twenty-five.

Some names of *pepos* of the Shak[illegible]nown here are, Shinga Kamba wa Goshi, Hotea, Shingwa Rambo wa S[illegible]wa wa Mwenne Panganga Waso wa Jentangu.

The same drums and cymbals are used as in the *pepo ya ki-galla* dance.

PEPO YA KI-RIMA.

The origin of these *pepo*, as their name indicates, is of course well known, but their introduction to the Malindi District dates only to nineteen years back.

The ceremonial followed is the same as that of the *pepo ya ki-galla*, and of the *pepo ya ki-shakini*. The head-dress is, however, different, and consists of what is called a *shumburere*, which is of exactly the same shape as a Mexican hat with a tall conical crown and a very wide brim. It is woven from the split fronds of the dom palm or the *mkindu* palm, the wild date. From the outer edge of the brim is suspended a fringe composed of strips of coloured cloth which hang down to the pit of the stomach in front, and to the same level at the back. The head and face of the patient are consequently completely hidden.

As in the Shakini *pepo* dance, the dancers follow each other round and round in a direction opposite to the hands of the clock, and perform the same steps and antics as in the *pepo ya ki-shakini*. The patient also waves in the same manner a fly-switch made out of the tail of a mule or giraffe.

The patient is anointed with castor oil as soon as he shows signs by jerks and twitches that he is about to begin to dance.

The *torosi* breast-plate and back-plate of leather are also worn by the patient in this dance, and a male goat is produced if so required by the *pepo*, and is ridden and danced round in the same manner as described in the *pepo ya ki-galla*.

There are some forty songs known in Malindi sung in praise of the *pepo ya ki-rima*.

Some names of these *pepo* known here are, Lairan wa Laitua, Laitoni wa Laimoran, Lukwalla wa Lugawane. They remind one of Nandi or Masai names.

The same drums are used as in the *pepo ya ki-galla* dance.

PEPO YA KI-NYIKA.

This is considered a benign form of *pepo* who does not cause the patient any great pain or ill, nothing more serious than a headache or a cough, which do not incapacitate the person possessed.

Native medicine is not usually given in order to make the spirit speak and say who he is and what he wants. He is generally recognised by the ache or pain he

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753 755 535 782 776 causes to the patient, and he is not exacting in his requirements of propitiation. Generally two or three days' dancing will satisfy him together with a large supply of boiled mealie-meal served with grilled fowl or goat. Sometimes as a special treat some *kunde* beans are mixed with the meal. This is given as a farewell dinner to the *pepo* after the dancing is finished. All the guests partake of it as well as the patient.

The dancing begins about 9 a.m., and lasts about an hour and a half. The patient then goes about his work as usual. In the evening the dancers reassemble and dance through the night with the patient. A line is formed, and one dancer at a time advances to where the drums are being played, jerks his shoulders about while bending over one of the drums for a few minutes, then suddenly stamping his foot he retires with a shuffling step back to his place in the line and another dancer goes forward and repeats the performance, and so on. The patient dances with the others, but is distinguished by having a fly-switch in one hand and a live fowl in the other, both of which he waves about.

The patient is dressed in two new dark blue cotton cloths (*kaniki*), worn as a Swahili woman wears her *leso*. No head-dress is worn. On the second day of the dance, if the patient is a woman, she exchanges her two dark blue cloths for a kilt such as the Nyika women wear.

During the dancing, the patient goes occasionally to a pot of cold water in which leaves of wild trees believed to have certain properties have been pounded and mixed up. He puts both hands into the pot and raises some of the liquid to his mouth and drinks. Having quenched his thirst he throws some of the liquid over each shoulder on to his back, and also pours some on his chest as if he were taking a bath.

At the end of the dance on the third day a meal is partaken of as stated above and the *pepo* departs.

The names of *pepo ya ki-nyika* known in Malindi are without number, and are similar to ordinary names at present heard amongst the various Nyika tribes. The songs of praise sung in honour of these *pepo* in Malindi are also numberless.

The same drums are used as in the *pepo ya ki-galla* dance.

PEPO YA KI-PEMBA.

171 776 755 As their name indicates, these "*pepo*" are supposed to come from the island of Pemba.

534 In order to make the *pepo* declare himself, the usual native medicine and Turkish bath are given. The patient is then dressed in two white cloths after the fashion of the *pepo ya ki-galla*. He is placed on a stool, and as soon as the drumming begins he sways his body about in time to it, and ultimately jerks the stool which he sits on round the room. A *zumari* or clarionet (described in the Sheiha dance) is also played to the accompaniment of the drums. This jerking about on the stool goes on for seven days, and on the eighth day matting is laid on the floor. The

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If the patient can afford it, a white bull is produced and, dressed in his best turban with dagger and sword, the patient mounts it like a horse. It is then led round and round the dancing ring in the open, while he flourishes his sword and shows off generally. If the patient is a woman, the dagger and sword are dispensed with.

Some names of Arab *pepo* known in Malindi are, Maruhani bin Kaftan, Luranni bin Dervess, Rikh bin Zariha, Duban bin Dabran, Amir Ghaish bin Sudian, Jinwa bin Jinan, Hodeida binti Jabal Duhan, Sharua binti Haruta, Saida binti Saida, Saida binti Kisti, Zilzalla binti Harun bin Alwan.

The patriarch Noah is said to have had great ascendancy over Arab *pepo*, and each time his name is mentioned the *pepo* will give a start.

The *pepo ya ki-arabu* are the only *pepo* who appear to have sex distinction. All the other seem to be sexless.

Tari, or tambourines, described in the Chama dance, and a *vumi* drum, described in the Shebwani dance, are used.

PEPO YA KI-NUBI.

This *pepo* is unknown in Malindi, but used frequently to seize people in Takaungu, and does still occasionally. His introduction to that town took place at the time when Said Barghash, Sultan of Zanzibar, maintained a garrison there under Liwali Salim bin Hamis, father of the present titular chief of the Mazrui tribe, Rashid bin Salim. Some of the *askaris* of the garrison were Sudanese, and the introduction of the *pepo ya ki-nubi* is without doubt due to them.

This *jin* is a Moslem, and the preliminary ceremonies carried out to make him speak are the same as for the *pepo ya Ki-arabu*. He is not an exacting spirit, and two or three days' dancing and drumming will satisfy him. He does not require any *sadaka* to induce him to speak, but will eat ordinary food, and in the matter of raiment, any clothes will do. In fact he is a mild fellow, and is rarely the cause of any serious ailment.

On the arrival of the guests, a ring is formed in the open, the dancers facing inward with the sick person amongst them. They move round and round the circle in the opposite direction to the hands of the clock, jumping and jerking their shoulders about. The drums, consisting of three *msondo* (described in the Ki-Nyasa dance), are played in the centre of the ring, together with the *zumari* or clarionet (described in the Sherha dance). The dancing begins at 3 p.m. and goes on well into the middle of the night. This is repeated for two or three days.

The last dance continues right through the night to the next morning, when the dancers disperse. As the dance is just about to break up, the sick person makes a rush to a cauldron placed a few paces away from the dancing ring, and filled with water. He plunges his head and shoulders into the water, and the *fundi* and several muscular friends hold his head under water until he begins to struggle from loss of breath. They let him struggle for a minute or so, and then release him.

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patient sits on the matting at one end, and proceeds to jerk himself forward to the other end. On reaching this he jerks backwards without turning round. This is a very laborious business and takes a good deal of effort.

On the eleventh day the patient assumes an upright position, and dances, standing up between two lines of dancers. He advances with short shuffling steps to the line of people in front of him. On getting within a couple of feet of them he begins to retire, shuffling backwards without turning round, and keeping his body bent forwards almost at a right angle with his lower limbs. He is followed by the line of dancers facing him, who dance the same shuffling step, and who keep within a couple of feet of him. On reaching the line of dancers behind him, he straightens his body and starts forward again, the line facing him then retiring and the line behind him following him. He waves a fly-switch in his hand, and a string of small oval iron bells, *njuga*, with pebbles inside, is tied round his right ankle.

No head-dress is worn by the patient, but a paste is made by pounding to a powder a certain scented wood called *udi*, and mixing it with water. This is applied all over the head. If no *udi* wood is available, the wood of the *muhuhu* is used. A black line about half an inch wide is also painted from the tip of the nose over the head to the back of the neck.

On the last day of the dance, fruits and delicacies in very small quantities are laid before the patient, who eats a little of each for the benefit of the *pepo*.

If the *pepo* demands it, and the financial position of the patient will allow of it, a white bull or a male goat is produced on the last day, and is ridden and danced round by the patient as described in the ceremonies which take place to expel a *pepo ya ki-galla*, after which the *pepo* departs from the sick person.

The names of some of the *pepo* known in Malindi are, Mwana Mashungi wa Ukulu, Kekecha wa Mawamba, Makata wa Mapinga, Maungua wa Maamba. A great many propitiatory songs are also known at Malindi.

The same drums are used as in the *pepo ya ki-galla* dance.

PEPO YA KI-HABSHI.

The Abyssinian spirit is not believed to have seized anyone at Malindi yet, and very little is known about it here. It is, however, believed to have possessed people in Zanzibar and Kismayu.

PEPO YA KI-ARABU.

The ceremonies which are gone through to expel a *pepo* of this variety constitute a type which is followed with slight variations in exorcising almost all the *jins* believed to belong to Moslem tribes.

The fundamental difference between the method of treating heathen *pepo* and Moslem *pepo* consists in the substitution of strong perfumes for the Turkish bath method, in order to induce the *pepo* to declare himself.

171 776 755 635 Instantly he makes a dash back to the dancing ring and prostrates himself on the ground near the drums, probably from exhaustion. But he is not given much time to consider what ails him, for he is closely followed by the *fundi* armed with a *bakora* or cane, who rouses him with a smart cut across the shoulders. The patient jumps up in fear of receiving another blow of the *bakora* and is surprised to find himself quite cured. He returns home to sleep off his fatigue.

Some names of *pepo ya ki-nubi* are Fatuma wa Abdalla, Abdeh wa Hamdeh, Tai wa Yusuf, Saida wa Abana.

There are no *fundis* of *pepo ya ki-nubi* at Malindi, and it is doubtful if any remain at Takaungu.

PEPO YA KI-SOMALI.

776 535 755 This *pepo* being a Moslem, the preliminary ceremonies are exactly the same as those which take place in connection with the *pepo ya ki-arabu*.

The dancing is also similar to that of the Arab *pepo*, but is much more rapid.

When the sick man is able to get up and dance he puts on Somali clothes instead of Arab clothes. He also flourishes two small flags with sacred words on them. If he rides a bull on the last day of the dance, he flourishes a spear instead of a sword as the Arab *pepo* does.

[534] The drums used are the *tari* (described in the Chama dance), and they are beaten in very quick time.

The names of the Somali *pepo* are the same as modern names common to Somalis.

The same drums are used as in the *pepo ya ki-arabu* dance.

PEPO NG'OMBE.

776 755 This *pepo* is said to make the unfortunate person who gets it low like a cow. It is considered a dangerous *pepo*, and many people do not get rid of it without paralysis of some of their limbs or of one whole side of the body.

The procedure followed to make the *pepo* speak is the same as that in cases of *pepo ya ki-galla*, that is to say the Turkish bath.

The *pepo ng'ombe* speaks Swahili, but in a hesitating manner, and interlarded with bovine noises. Grass must be cut and brought in to him to eat. If no grass is given he will try to get out of the house to go and graze. Water must be given to him to drink in a bucket or other large receptacle, into which he puts his face and drinks like a cow. Some of the water must be thrown over the body of the patient, for, if this is not done, rigidity of the limbs is believed to set in.

If the patient's mouth begins to twist to one side, the case is considered to have entered a very serious phase, and another Turkish bath is given. The patient is rubbed with castor oil, but no other sort of grease must be brought near him, nor any kind of perfume or scent.

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which then emanates acrid smoke with an appalling smell. This is supposed to relieve the patient.

Natives do not know the origin of the *pepo punda*, and are extremely afraid of it. Happily it is not very frequent in Malindi.

NOTE.—The description of the above dances has been compiled by a civil officer of experience who has a thorough knowledge of Swahili. Many of the dances have undoubtedly been brought from Arabia by the Muscat Arabs, others were probably brought in by the Nabahans and the Vumba chiefs who came from Shiraz in Persia about A.D. 1100. The hypnotic seizures described in some of the ceremonies are well known in Africa, particularly among the Akamba people; the phenomena would well repay investigation by a medical psychologist.—C. W. HOBLEY. Mombasa.

NOTES BY A. WERNER.

p. 415, l. 33.—This, or some similar event, followed by faction-fighting, has been celebrated by Muhamadi bin Abubakari Kijuma, of Lamu, in a poem called *Utendi wa Mkonumbi*.

p. 419.—The Kinyago. This (called *unyago* by the Yaos and *chinyao* by the Anyanja) takes place at the initiation of young people in Nyasaland. For particulars, see Rattray, *Some Folklore Stories and Songs in Chinyanja*, pp. 178, 179.

p. 420.—A list of *pepo*, with the appropriate exorcisms, songs, etc., as used in the Mrima region (the mainland opposite Zanzibar) is given in Velten's *Desturi za Waswahili*, pp. 149–167. The Arab *zar*, described for Mecca by Snouck Hurgronje, *Mekka* (The Hague, 1889), vol. ii, pp. 124–128), belongs to the same category.

p. 426.—The Wasanye in the Malindi district all speak Galla, but they say their old language is still spoken by the Waboni in the Witu territory.

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fact that geometric microliths, which in Europe and the Mediterranean area existed long before 3000 B.C., were still flourishing in South Arabia at this late date.

If analogy may be trusted, as I think here it may, the little trapezoids were used as arrow-tips, of a form well known in prehistoric Denmark at least six thousand years ago, and common (whether in flint, chert, chalcedony, or obsidian is immaterial) over large parts of Europe and the Mediterranean, including predynastic and dynastic Egypt, at various dates down to 2000 B.C., or in the Sudan over a thousand years later. In Mesopotamia Sir Leonard Woolley has recorded a variant of the type in the royal tomb of Mes-Kalam-Dug at Ur. Dr. Grahame Clark in drawing attention to this discovery [1] suggested the possibility that the type, being of such antiquity, was used for symbolical purposes in a royal grave only, and not in the other, contemporary, burials. Be that as it may, the little arrow-tips were noticeably associated with the burials we examined in South-west Arabia, though not to the exclusion of the other types, amongst which the rectangles are almost certainly sickle-blades.

That these obsidian implements in the Hadhramaut owe their appearance to African influence I have little doubt. In East Africa their progenitors, the third of the three great culture groups referred to above, are strongly entrenched, and range back uninterruptedly into Upper Palaeolithic times. In South Arabia on the contrary they appear to have no ancestry. Until analyses have been made it cannot be certain from whence the obsidian came, and perhaps not even then; for it is likely that the eruptive areas of South-west Arabia yield a volcanic glass indistinguishable from the East African variety. Local Badawin asserted that obsidian was to be found "in the mountains," pointing south-west from Hureidha. But how far away they meant remained an unanswered question.

Our excavations have been recorded in brief outline in *Nature* (vol. 142, 23 July 1938), and the results will eventually be fully published. They were confined to a spot in the Wadi 'Amd near Hureidha, which Miss Gardner and I reached on December 20.[2] The little town, about 850 m. above sea-level, compactly nestles, in approved Hadhramaut fashion, on the steep scree of a snout of cliff projecting at the confluence of a lateral wadi with the Wadi 'Amd (Plate 3). December 22 and 23 were given up to the absorbing task of examination of the ruin-field, skirted by von Wissmann and Van der Meulen in 1931.[3] It lay about an hour's donkey pace from the town, on the barren plain of aeolian silt filling the main valley, and proved to be a scattered and unenticing affair covering about 10 sq. km., and giving little hope of depth of deposit. Small evenly spaced stone-rubble heaps, at first sight puzzling, sprang from bare wind-swept ground. These, thanks to Miss Gardner's subsequent mapping, proved to be the vestiges of an old irrigation system; here also the outlines of ancient fields and boundaries could be traced. My decision to excavate rested on small beginnings. Across the plain, nearing the opposite cliffs, a sudden heaping up of consolidated and stationary sand-

[1] *Antiquity*, June 1935, pp. 210–15.
[2] Miss Stark was then in hospital at Aden, but rejoined us.
[3] *Op. cit.*, p. 199.

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ocean escarpment, but in the Hadhramaut they intrude for over 120 miles to the northwards. Beyond them and between them and the southern edge of the sands is a wedge-shaped plain narrowing westwards and falling from south to north and from west to east. The edge of the sands at Mugshin is about 490 ft., at Shisur about 935 ft., at Shuait 950 ft., and to the west not improbably rising to 2,000 ft. or more in the neighbourhood of the Najran. This plain is crossed by dry wadi beds, or what Burton calls "fiumura." They take their rise in ravines deeply eroded in the limestone of the mountains and they become more shallow as they run northwards, until, as they approach the sands, they are almost indistinguishable from the steppe in which they are merely shallow depressions marked here and there by scrub. These wadis are the arteries of approach for Badus journeying from the mountains northwards. They are evidence of a very different climate from what now prevails, the deep gorges are doubtless the result of torrential rain action. To-day the country is extremely arid, and rainfall is slight or negligible.

Arabia is said never to have had an ice age, so that when the territories of the higher latitudes of the Northern Hemisphere lay beneath an ice cap, Arabia must have enjoyed a pluvial period, and it is from this time that these great gorges running northwards on the desert side of the South Arabia escarpment possibly date. I picked up many fossils on the edge of the sands, which must have been washed down in bygone ages. These were of limestone formation and have all been identified as belonging to the Middle Eocene period. The tradition of ancient trade routes across what is now almost a prohibitive barrier of sands, should not therefore be dismissed as unreasonable: it may connote that a very early civilization existed in this region. Indeed caravan tracks of great antiquity were pointed out to me in lat. 18° 30′, long. 52° on the very edge of the sands and leading on a bearing of 325° into what is now a drought-stricken waste of sands. The Badus called this "the road to Ubar," a town which they say lies buried, according to their tradition, beneath the sands that are ever encroaching southwards. Whether the words "Ubar" and "Ophir" have any sort of connection it is impossible to say, but the alleged site of this buried city is on a direct line from the frankincense country of Dhufar to the most probable site of Gerrha on the Persian Gulf, and to Petra in Nabathæa, the great marts of the classical geographers.

Other archæological remains are the old ruined townships of the plain of Dhufar and the trilith monuments I discovered in the frankincense country just over the Divide.[1] The former would appear to preserve a link with ancient Abyssinia, for the characteristic architectural feature is a monolithic column which, according to Bent, is common to that area, but is nowhere found being made to-day in Arabia. As regards the significance of the trilith monument, accurate memory of it has faded from the tribal mind. This brings us to the inhabitants themselves.

The nomadic tribes living in the Southern Steppe are Bait Kathir, elements of the Mahra, Manahil, Awamir, Sa'ar and Mashai (Bal'Ubaid). In the mountains in northern Hadhramaut and the hinterland of Aden are two other interesting types, Hamumi and Yafi. With the

[1] For a detailed account see "Among Some Unknown Tribes of South Arabia," *Journ. Roy. Anthrop. Inst.*, vol. xiv, 1921, pp. 107 *seq.*

exception of the Mahra all these tribes speak Arabic and Arabic alone, and yet some are types clearly distinguishable from the northern Arab, and indeed those I measured are all brachycephals. The very word "Arab" is used in the desert to denote "people" instead of having the particular racial connotation which we give to it. More than once I have been asked "From what Arabs are you?" by a native, who was conscious that I was of a different race from himself.

Whether these Arabic-speaking South Arabians are indigenous or come from elsewhere is a question for anthropologists. In this connection, the Preface to Wyman Bury's book *Land of Uz* is of interest. That Preface, written by Maj.-Gen. Maitland who was British Resident at Aden at the beginning of the present century, declares the writer's opinion as follows:—

> "The people of Arabia belong to two distinct and apparently quite different races. The common idea of the Arab type is tall bearded men with clean-cut, hawk-like faces. The Arabs of South Arabia are smaller, darker, coarser featured and nearly beardless. All authorities agree that the Southern Arabs are nearly related by origin to the Abyssinian. Yet strange to say it is the Egypto-African race who are the original and 'pure' Arabs, while the stately Semitic of the North is *Mustareb* . . . one who is Arab by adoption and residence, rather than by descent."

But I am concerned here with a group of non-Arabic speaking tribes more distant in habit of life still from the familiar Arab, tribes of whom neither Burton nor Maitland could have had any personal knowledge, tribes whose members have seldom made the pilgrimage to Mecca, tribes for the most part settled in the Qara and Al Qamr mountains of the Central South where they breed cows and gather frankincense. To the list given in my previous paper, viz., Qara, Mahra, Shahara, Bauthāra and Harasīs should be added Barahama, Bil Haf, Afar, and Bit Istait (Bait ash Shāikh). Except for those elements of the Mahra that are nomadic, and for the nomadic Harasīs and Afar and the fishing tribe of Bautāhara, the remainder form a *bloc* of settled mountain society with a common and a unique culture.

The four languages of this group have been mentioned in the paper under reference. Of the additional tribes the Afar speak a language which is a variant of Mahri, called Aforit, and is said to be the same as that spoken by the Harasīs. The Bait ash Shaikh (Insakht) use the Shahara tongue and are thought to be collateral with the Shahara and once to have co-inhabited the great port, now a heap of ruins, of Rubat (Ariyot). Balhaf, a rather nondescript tribe, owes allegiance to no faction but is Mahri in speech.

DRESS AND DYE CUSTOMS.

The men wear a single sheet wound round to form a skirt short to the knees and then brought diagonally across their bodies and thrown over one shoulder; women a single loose-falling black gown usually green with age and black muslin head-wrap which falls about shoulders and neck; they are mostly unveiled. The use of indigo for smearing their bodies and impregnating their clothes is common to both sexes. It gives their faces a purple hue. There is a local dye from a tree called *huwair*, but much of the indigo comes from India.

1 [Bait Kathir, Mahra, Manahil, Awamir, Sa'ar and Mashai -- Analyst]

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Indigo is in common use throughout South-West Arabia as far as Aden, more especially amongst the settled elements. (In Oman I remember it only in the Bani Ali–Bani Kalban area where it is grown.) A black dye used in tattooing their gums is derived from the coconut. This is used down through the centre of the woman's hair parting, too. Anklets, affected by coastal women, are not found amongst these tribes, but many bracelets and necklaces (mostly beads) and ear-rings; the men often wear a single bangle above one elbow and a single ear-ring, generally in the right ear.

Wars, another vegetable product which stains a canary yellow, is not met with at all in the Dhufar area, probably it is too expensive. The Ja'alan and Hajar districts of Oman use it extensively, not elsewhere, except amongst women. But no ill is thought of a man amongst them who emerges with a patch on his shoulder or sleeve come by in an embrace with his wife, but for such to appear on an unmarried man would cause derision. In the western Hadhramaut where it is grown it is also not extensively used except amongst women. *Henna*, the only other dye is common on festive occasions but generally limited to hands and feet. Red and green face paint, not permitted in Oman, is in everyday use in the Dhufar province.

Girls throughout these tribes wear a nose-ring in the right nostril. When approaching puberty the edge of their ears is pierced in six or seven places from which charms or rings depend. Women adorn their faces also with black paint: over eyebrows, round nostrils and a straight line to ears from nostrils, around edge of chin, black bands around throat, red lips, green brow. The Mahra ladies also on special occasions paint their faces red. With the greenish dye *subur* they smear their faces indiscriminately, also their arms from the elbow downward; their legs from the knee downward, and the upper part of the breasts to the neck. In the Hadhramaut a headband dyed with indigo woven around the head is affected instead of a *Mahafif* (a local variant of the *aqal*) (see my paper under reference).

CIRCUMCISION AND HAIR CUSTOMS.

Circumcision and hair customs have been dealt with exhaustively in my previous paper, but one or two corrections in detail need stating.[1] The scalping system of *munzerot* usually synchronizes with the first third of the month of married life, the shaving of the boy's lock with circumcision. The Mahra were said to have at one time carried on male circumcision on the night before marriage. Great festivities accompany male circumcision still, in contrast to the private untalked-of female circumcisions. For the former some eight or ten of the most presentable females in the neighbourhood line up. The men select who is the most beautiful amongst them—the other ladies protesting No! No! No! No! With the Qara the festivities of male circumcision are attended by women opening their garments to disclose the upper parts of their breasts. Camp fires are the centre of dancing and merry-making by both sexes.

[1] The pursuit, immediately after the operation, of the circumcised youth by his sister does not now take place. The milking of animals from behind is nowhere practised.

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The tribes of the Central South have a poor reputation as regards the *radud-as-salaam*.[1] The *radud-as-salaam* merely means that when two persons meet, between whose tribes there is blood or other enmity, and one says to the other—"Peace be upon you" and the other replies "And upon you be peace," they have buried the hatchet for the nonce. For one now to take advantage of the other and slay him in his sleep, for instance, would in any other part of Arabia be the deepest treachery. Not so amongst this lawless brood, however. That it may happen elsewhere is possible, but normally the offender would be hounded out of his own tribe or be required to make some requital and his name would be for ever smirched. These non-Arabic speaking tribes of the Central South have no such regard for the elsewhere universal law. They also observe in the breach what is elsewhere a fixed canon, the *thamn-al-batn* or "stomach price." This is an elaboration of the law of three days' hospitality. If a Badu has eaten the salt of a man his goods are safe for a period of four days and four nights, the time for the last vestige of food to have passed from his body. If the Badu's tribe unwittingly raids the man during these four days they must and do return the loot. This *thamn-al-batn* is sacred with the other tribes of the southern fringe but not with the non-Arab group. Who and whence are these tribes? Indigenous? Of African origin? or have they a common origin with African tribes, or are none of these hypotheses tenable? Here is an almost black race of brachycephals, and brachycephaly properly belongs to Asia. The answer is for you to decide. History sheds but little light.

In the year A.D. 1325 Ibn Batuta, the great Moorish traveller and theologian, set out on his 25 years' travels through Egypt, Arabia, and Mesopotamia and elsewhere. He sojourned in Dhufar and amongst what he wrote of it was this:—"Another thing is that its people closely resemble the people of North-West Africa in their customs. . . . The outlying population is not Arab, but of a Sudanic type." Does Ibn Batuta help us?

The following discussion took place after the paper:—

Sir Arthur Keith said that Capt. Bertram Thomas had thrown light on one of the darkest anthropological corners of the world. It was now clear that the Southern Arabs were very different from the Northern Arabs—in almost every respect. If one sought to trace the affinities of the Southern Arabs by judging from their external appearances—as revealed in Capt. Thomas's photographs—one was immediately reminded of the native type of North-Eastern Africa. To his eye the Southern Arabs showed in their fuzzy hair and black—or dark brown—pigmentation of hair and skin, as well as in their facial features, distinct Hamitic or Somali-like affinities. On the other hand, Capt. Thomas's measurements of heads proved that the Southern Arabs differed from the Hamitic peoples of Africa and also from the Arabs of Northern Arabia in having skulls which were short and wide. The width of the heads of Southern Arabs was between 80 per cent. and 90 per cent. of the length. The Southern Arabs were distinctly and highly round-headed—or brachycephalic. Hamitic peoples and the Badawin (Arab) type of Northern and North-Western Arabia were usually long-headed or dolichocephalic. Thus Capt. Thomas's observations confirmed the data collected by Professor C. G. Seligman fourteen years ago that the people of Southern Arabia are round-headed or brachycephalic.

Although the Southern Arabs—who were of low stature, the men being usually about 64 inches in height—showed certain Hamitic traits in their features, yet these were overshadowed by others which proclaimed an affinity to the Caucasian or white stock of mankind. They were less fully bearded than the Northern Arab and yet more so than among Hamites. In some respects the South Arabian type bridged the difference between Semite and Hamite.

[1] It is only within comparatively recent times that the Bauthara would recognize the *rubia* at all.

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for themselves in each other's unwashed cups. Our host devotes himself entirely to us; he frequently absents himself to see that preparations are made for a meal without delay. Sounds of music and song reach us from the women, who are making merry in the adjoining room. In spite of the sweltering heat, the song with its refrain, the concerted clapping of hands and dancing to the monotonous music are carried on with great enthusiasm. Our host invites us urgently and repeatedly to spend the night with him. Sayyid ʿAluwī el-ʿAṭṭās, who is with us, has, however, so great a longing to see his family in his own country that, on his account, we decide to start for el-Meshhed in the afternoon. Meanwhile our delicately solicitous host has quietly had a room made ready in a distant corner of the great double house. He sees how tired we are and whispers to us to follow him so as to escape from the interest and curiosity of the constantly changing visitors. These fellow townsmen, against whom one cannot protect oneself, will not penetrate into this quiet room; we can stretch ourselves out on the floor on the simple mats and rugs, and our host will see to it that we are not disturbed for an hour. Then the meal is brought up to us without a sound, and we are only awakened when the yellow-coloured rice awaits us, ready served in flat dishes, on the round eating-mat, along with dishes of boiled mutton and gravy. A round flat bread-cake lies in front of each of our places on the mat. Our host apologizes for the scarcity and simplicity of the food offered to us, but we fall to with a thankful "In the name of Allah." The practice of spicing the rice and meat very strongly must have been introduced from Java and India. They overdo the seasoning to such an extent for foreign guests that, after the first pangs of hunger have been appeased, it is a real effort to continue eating.

Our host speaks Malay by preference and likes to talk about Cheribon on the north coast of Java, where his family rose to prominence and where he hopes to return in a few months, after the date harvest. His father possesses 20 houses